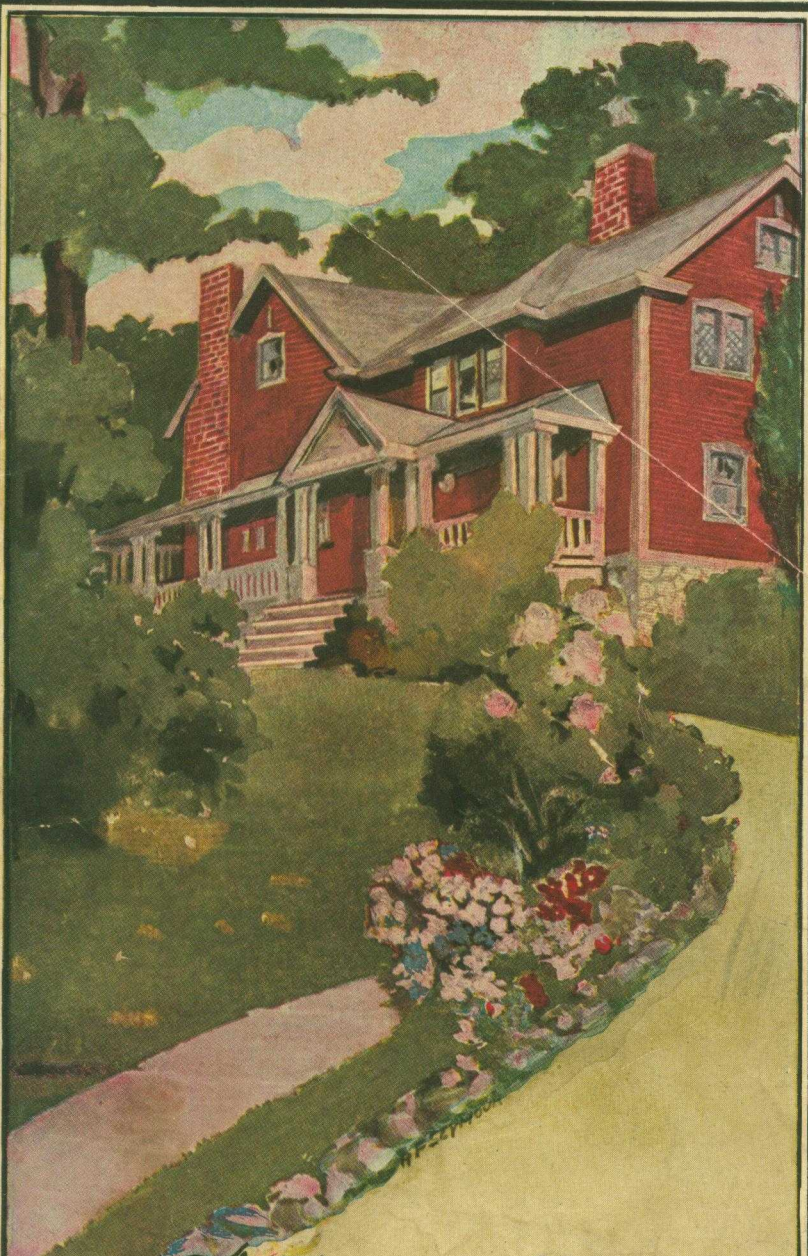
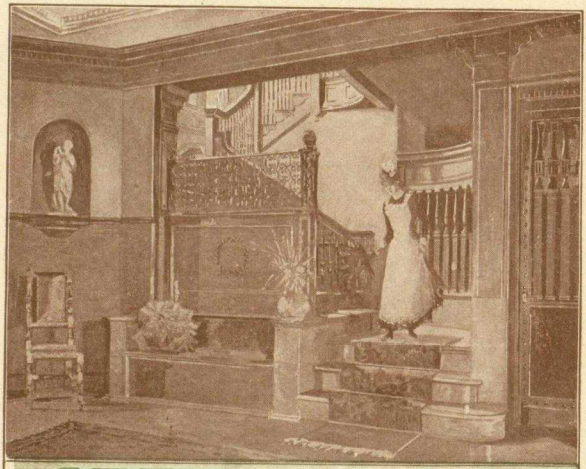


Attractive Homes

and How to Make Them



ATTRACTIVE HOMES AND HOW TO MAKE THEM.

Practical Suggestions for Lawn and House.

THE LOWE BROTHERS CO.,

DAYTON CHICAGO
NEW YORK KANSAS CITY

"The people that loves not its country and its firesides is without glory in the present or hope in the future."

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THE LOWE BROTHERS
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"The union—a happy marriage it should be—between the house beautiful and the ground near it is worthy of more thought than it has had in the past; and the best ways of effecting that union artistically should interest men more and more as our cities grow larger, and our lovely landscape shrinks back from them."

THE trouble with most homes is, that there is lack of harmony in the yard, the house and its color and the interior. Even good architects may fail to know the need of this harmony. Most paint users do not have the advantage of expert advice in deciding what is harmonious and tasteful. It is true, however, that it is not money alone which makes a beautiful home. Taste and knowledge are essential. A small cottage may be as attractive as a mansion and far more homelike.

The difficulty is, that the plan of the house is made at one time, the color of the outside is decided upon afterward, the interior settled at another time, and the yard is graded and planted at haphazard.

Better think of house, color, interior, and lawn when making the plan, so that when completed the picture may be harmonious and beautiful.

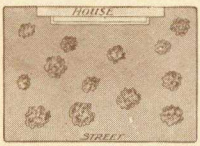
For those who want rest and harmony without great expense, these suggestions are offered. They may be applied by homemakers in city, village, and country with equal success if a little thought is given.

THE LAWN AND YARD

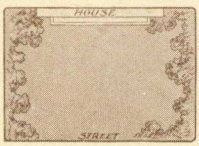
"When a house stands on a flat, commonplace site, then the planter's aid is trebly needful if it is to look as though it really belonged there—if it is not to have a casual, inconsequent air, like a box standing upon a floor."

WHETHER your yard be large or small, in city or country, have a plan for it and make of it a picture. If you can do no more before improving, have a pencil sketch of the yard, locating house, outbuildings, walks, shrubbery, etc. Most people plant trees, bushes and flowers scattered promiscuously over the yard, as if each one was to be walked around and examined for sale. There is no beauty, no design—just a lot of trees and flowers.

The other and right way is a picture. The house forms the background; the clear lawn is the pretty center and foreground; the masses of shrubs and trees, the border and frame. The picture thus prepared will have a landscape effect with one central point, and the other features may be planned and grouped around it. The observer says, "What a pretty home," not "What a handsome bush."



THE WRONG WAY



THE RIGHT WAY

The simple rules for planting are:

1. Keep the center of the lawn open.

Have a grass plat, large or small, and keep it clear and smooth. Arrange trees and shrubs to secure these open spaces.

2. Plant in masses.

Surround the yard with masses of shrubs and trees, giving glimpses of the home within. Flowers and shrubs appear best with green background. Plants that are beautiful in pots indoors often have a sorry appearance when set alone in the yard.

Most people are too stingy with their planting. Have plenty of a kind. Masses of geraniums, spireas, hydrangeas, lilacs, roses, etc., will be effective. The massing of color is as important as that of kind.

3. Avoid straight lines.

Even slight curves are better than none. Borders may be curved here and there, and so break the monotony of the line.

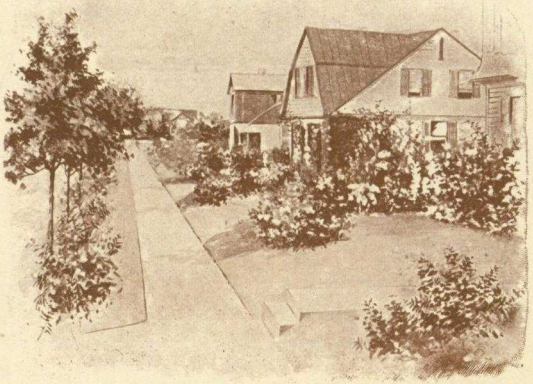
Fill the corners around the steps or in the angles of the house with foliage, and so avoid the unsightly places which are so common in many yards and homes.

Flowers in the center of the lawn are like patches on the carpet. Put the blooming plants along the border as you do pictures on the wall, that they may have a background. They then become ornaments.

It is not so much what you use as how you place them. Plant along the foundations of the house and outbuildings, so that these may be hidden by a mass of green or bloom. Plant shrubs and hardy varieties rather than annuals. They cost less and last longer. Most of them have beautiful flowers, at least in portions of the year.

Use vines generously. They may be made to cover sunny corners or unsightly buildings and fences. Most of them, when once started, require little attention and give beautiful results.

Usually village and country homes and yards have least attention. This should not be so, for here it is easiest to have beautiful effects. Nothing will do more to encourage boys and girls to stay at home than such plans. The cost, aside from the pleasant labor, need not be more than a dollar or two a year. The essential thing is to give the subject attention and make a few simple plans. Village and town improvement associations often assist in giving instructions.



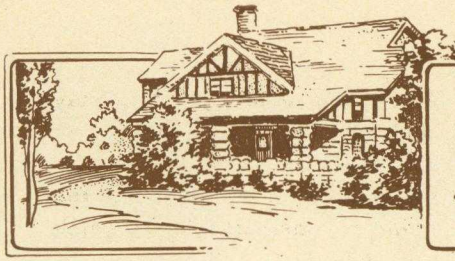
A CITY STREET

COLORS USED—

Lower Story, Ivory
Upper Story, French Olive
Shutters, Bronze Green
Roof, Dark Brown

ANOTHER COMBINATION—

Lower Story, Russet
Upper Story, Dark Brown
Shutters, Same
Roof, Bronze Green



THE HOUSE

What to Build

"Homes are like the human beings that inhabit them."

A WELL-DESIGNED house poorly placed is always a failure; an ordinary one properly located with neatly laid-out yards or grounds, becomes attractive; while a well-designed or well-finished house, whether large or small, properly placed on well-planned grounds, whether they be the thirty-foot city lot, the half-acre of the village, or the ten-acre tract of the country, will be beautiful and homelike.

Build a house that will be as handsome, as commodious, as convenient, as you can afford, in harmony with its surroundings.

This is not so easy to do as it may seem. The builder may have a fairly well-defined idea of what he wants, but unless he can have the advice of some architect, even for a small house, he may make a number of blunders that may seriously mar the house or interfere with its sale if he wants a change.

If left alone, even a fairly well-informed man is likely to put a colonial house on a mountain slope and a Swiss chalet

COLORS USED—
Body, Red Brick
Trim, White
Interior, Vernicol
Enamel White

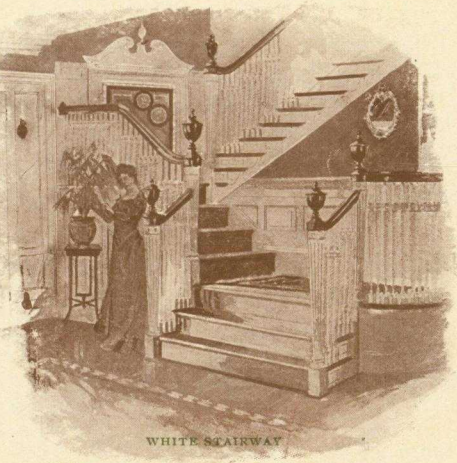
ANOTHER COMBINATION—
Body and Trim, Ivory
Sash, Bottle Green

on a level plain; or he may cover a narrow city lot with an ornamental building, and put a plain box on a beautiful village or country "half-acre." Appropriateness of design for the location is the first essential. Artistic effect is possible without added cost, the necessary items being taste and judgment. Then avoid peculiar arrangement in the house itself. Make it attractive, giving it individuality, but follow those lines which experience and taste will dictate.

FACTS TO REMEMBER

THE primary colors, from the standpoint of art are three —blue, red and yellow. Others may be formed from these, and such colors are called secondary. For example, by combining red and yellow, orange in various hues may be formed. Blue and yellow combined give green. Mixing white with colors gives tints. Mixing black with colors gives shades.

A lighter and a darker shade increase in difference when brought together. When a light color is placed next to a dark color, the light appears lighter than it is and the dark color darker. When red and green are placed side by side, the red appears redder than it actually is and the green greener. These differences become greater when seen from a little distance. This must be remembered when painting the exterior, and it explains why sometimes colors look different from what was expected. Shades and colors must seem to belong together. Colors may be inharmonious because they are too bright, and therefore too harsh; red and orange, blue and green, yellow and crimson, are bad combinations.



WHITE STAIRWAY

White or Ivory, trimmed in Mahogany or Black (flat)

Harmony by gradual gradations of color is the most natural method of getting variety in decoration. The simplest harmony, the point to seek in home decoration, is that of tones of one color—it gives a kinship to everything. Brown in shades from light to dark, buff in varying tints, and other colors similarly used give most satisfaction.

Contrasts are often helpful, but care must be taken in choice of color, as otherwise they will give harsh effects rather than harmony. The colors must be restful or they will really "make us tired." This restfulness is produced

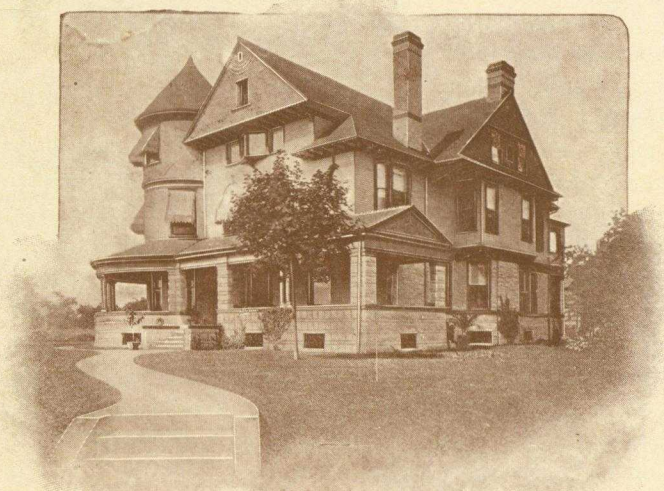
by low, dull colors, if contrasted, or harmony of likeness and unity between brighter colors. Carrying the idea farther, nothing is better for the roofs of city buildings than a green color suggestive of that with which Nature clothes Mother Earth. It is refreshing amidst the grime and smoke.

Decoration must not be arbitrary. "You may, if you please, paint the floor deep blue, the ceiling brown, the walls black; but if there is no apparent reason for such an upsetting of nature, one cannot like your room."

Do not judge the effect of colors solely by the painting. The surroundings and the location on the outside, and the carpets, furniture and ornaments on the interior, have much to do with the success of the colors chosen for the painting.

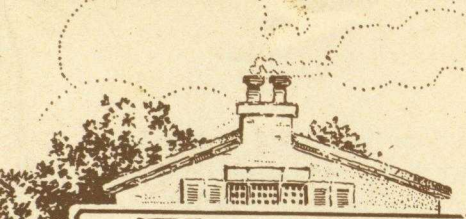
When to paint is an important question. In a new building it will be done at once. The best builders now require the clapboards, etc., to be primed before putting on. The second and third coats should follow only when the undercoats are thoroughly dry. The most important items here are the character of the wood and a clear knowledge of what constitutes good painting. "How to Paint" gives that information.

It is economy to repaint a house when it begins to show signs of paint decay. The failing is due to the effect of the sun and the weather on the oil. It will save injury to the house to repaint, both outside and inside, and to use only the best material, for "the best of its kind is always the most economical."



COLORS USED—
Body (Second Floor), Pearl Gray
Trim, French Gray
Sash, Black
Roof, Pompeian Red

ANOTHER COMBINATION—
Body (Second Floor), Russet
Trim, Light Brown
Sash, Black
Roof, Light Maroon



The Exterior

"A little paint goes a long way," a wise man once remarked

SIMPLICITY is the first rule of good decoration, whether outside or inside, in yard or house. Originality, combined with a sense of fitness, means vigor and life. Large, grotesque ornamentation is out of place anywhere.

In choosing colors for dwellings especially, details should be carefully looked after. It is often difficult to decide between several colors. Do not choose a color to paint the house because it is the fashion. Study the conditions and surroundings, not forgetting that the coloring of the roof of the house affects your color scheme.

Do not use many colors, as was formerly done, but in preference, use the shades of a single color. The drift of painting in these days is toward quiet shades and better harmony.

A building in the country or on a large village lot, with an abundance of shrubbery, should be light rather than dark in color. Colors like cream, colonial yellow, silver gray, sandstone, greenstone, and russet with good trimming colors, are all successful. Yellow harmonizes best with green foliage. Red looks well in the open. Grays and drabs are associated in the mind with slates and stones and therefore give to any structure painted with them, a solid appearance. A colonial house on a prominent corner, with little shrubbery about it, was painted a light buff, the trimmings, including the tall columns across the front, a lighter shade, and the sash white. Another house had a light shade of green, including all the trimmings: the blinds of bronze green were the only contrast. Still another house—a plain, neat building—was painted silver gray, with dark green blinds.

In the country there has been a recent return to the old fashion—white, with green blinds. This is very good if the house is not too large, and if there are plenty of trees and shrubbery and a large lawn. It is not good if the house is standing in the open, with strong sunlight upon it.

A house on a city lot, standing near the street, should not be too prominent. A quiet color, with slightly darker trimmings, or the same color throughout, is better than numerous colors.

Study the color of the neighboring houses and try to get variety without offense to the eye. Colors like russet, dark brown, French olive, freestone, Pompeian red, are usually best. Dark green, with ivory trimming, has proved very attractive on a narrow city lot, with other houses in close proximity.

Large houses may be darker than small, and a house with many gables may be shaded. Generally a shingled second story should be darker than the first. The blinds may be green if it gives satisfactory effect, or better, the color of the house. Recesses and parts in shadow should be darkest. Window sashes look well painted green, or black, or dark maroon.

Porch floors should be darker than the house, as should be the steps. The risers of steps should be darker than the treads. Porch ceilings should be light, using a light green or sky blue.

Vermilion, dark blues, pink, and similar colors should not be used on outside work, as they will not stand so well the wear of sun and rain.

When preparing to paint the exterior of the house, very careful attention should be given to the condition of the wood or brick, as well as to the weather. Painting should not be done when the walls are wet. In damp or frosty weather paint should not be put on early in the morning, as the moisture covers the surface and will cause the paint to blister and perhaps to "crawl."

A COLONIAL HOUSE

COLORS USED—
Body, Colonial Yellow
Trim, White
Shutters, Perm. Green
Roof, Same

ANOTHER COMBINATION—
Body, Olive Tint
Trim, Ivory
Shutters, Moss Green
Roof, Same

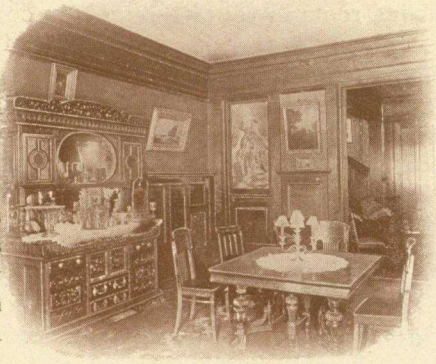
The INTERIOR

"All this is done by paint. It covers over soft, easily worked woods and lends itself to the general color scheme of a room with absolute reliability."

DECORATION serves simply the eye, and through it the mind, to bring out good points and offset defects. Its purpose is satisfaction, and not novelty. You want something that will not tire when the novelty is gone. Good taste will have pure color with mild contrasts. Whether paper or paint is used on the wall, the same taste and care should be taken and the woodwork treated with the walls. In general, whether decorating with paper or paint, ceilings should be light—blue, buff or green; the floor dark; the side wall "an atmosphere of color," lighter than the more solid woodwork. The woodwork varies under different conditions.

Formerly, the natural color of the wood was preserved, but today it is found to add to the decoration to give the woodwork the shade of mahogany or cherry, or some color in harmony with the walls. Painting or enameling the finish a solid color or tint similar to the walls is popular, especially for "blue rooms," "white rooms," etc.

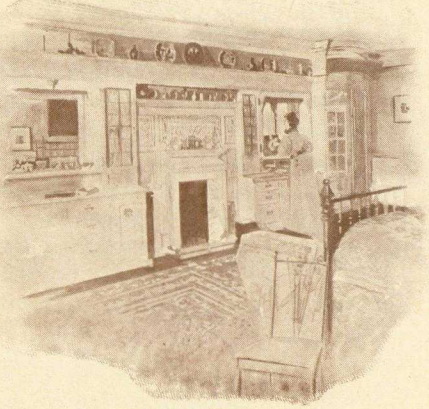
The amount of light and size of the room are the chief factors in determining the color of the wall and woodwork in various parts of the house. The greater the light the darker the color that may be used. Warm colors (reds and kindred shades) are needed when the light is from the north, while the colder colors (blues) tone down the strength of southern light. The furnishing should give life and tone, as flowers against the green of the mass or the field. In the house, it is reasonable to make the hall color darker than the remainder. It may be rich green with woodwork having a suggestion of mahogany, oak, etc. In some old houses with large halls a striking effect has been produced by painting white with dark moldings. A tasteful parlor has old



Woodwork—Oil Stain

gold wall, blue ceiling, and woodwork of golden brown. Another, with large windows, has solid red walls, with rich, flat white woodwork. A beautiful dining-room has walls in blue and the woodwork painted a darker shade of the same color. Another has dark red paper on the walls, no border, light tints for the ceiling, and ivory woodwork. A third is similar to this, except that the woodwork is flat black.

The sleeping-rooms of the house should reflect the personal tastes of the occupants. Young people prefer bright colors and cheerful tones. The walls and woodwork may be made to harmonize, so that a "blue room," "red room," "white room," etc., may be easily obtained with neat wall paper and delicate tints in painting. Sky-blue, silver-gray, white (flat), coral tint, apple green, and the light enamels among lighter tints, and French gray, lavender, Pompeian red, and various oil and varnish stains among darker shades, have been used for these purposes with good effect. The important thing is to make the wall, woodwork and furniture harmonize.



SUITABLE DECORATIONS
White, Ivory, Sky Blue, etc.

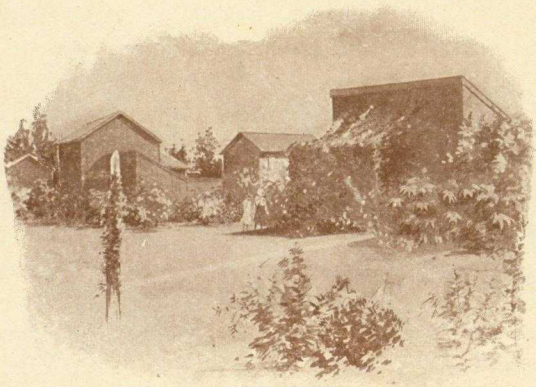
What to do with the kitchen is often a problem. The simplest thing is to paint walls and woodwork either alike or some harmonious colors—usually browns.

It is wise to plan for harmony not only in each room, but in the entire house. A plan suggested by a good architect is: Hall in warm red or terra cotta; parlor in rich olive or green; sitting-room or dining-room in yellow browns or copper colors. Similar combinations may be planned by following suggestions made in this little book.

Every housekeeper who has tried them knows the economy and comfort of having the floors covered with rugs instead of carpets. Cleanliness and health are promoted by their use. Where possible hardwood floors are preferred. To the housewife who wishes to make home attractive, but has not this advantage, good Floor Paint or Floor Stain appeals, because it is easily applied and dries quickly and hard, so that rugs do not stick to it. To clean these floors only requires a light rubbing with a damp cloth, not washing or scrubbing.

OUT BUILDINGS

STABLES, sheds, fences, and out-buildings are generally left bare and unsightly. Often the builder gives careful attention to the house and front yard, but forgets the back yard and its buildings. Paint the stables and sheds in harmony with the house. Even the fences should have a coat of paint, to preserve them as well as to improve their appearance. The cost will be little and the pleasure great. Let the back yard be a part of the plan. Carry the shrubbery entirely around. Group your trees and shrubs for effect



OUT-BUILDINGS IN HARMONY

USED—Permanent Green. SUITABLE—Light Maroon or a color to harmonize with the house

as well as fruit. Let vines be trained over fences and walls, and with wire supports make screens to hide any unsightly parts of the yard. The vines and shrubbery will soon give a beautiful effect at almost no cost. A vegetable garden may be made to add to the beauty by placing it in a good location and keeping it carefully in order.

"A thing of beauty is a joy forever," whether in a picture or a color, on a city street or a country road. The country home should not be less attractive than the city, if it is to be "home" to the young people.

What to Plant

"It never rains roses: when we want more roses we must plant more trees."

COUNTRY homes may be as beautiful as city, nor does the country boy or girl need to go to the city to obtain fine flowers. Bring from the woods and marshes the bluebell, the spirea, the elder, the wild rose, and place them in masses along the old fence about the house, with hollyhocks, rhubarb, burdock, etc. With the additional attention and rich soil, these will develop into beautiful flowers. Add to them hardy roses, and other blooming plants and vines, and there will be abundance of beauty. Put castor beans, sunflowers and morning-glories along the fences and outbuildings, with good colors behind them, and they will be beautiful.

A MODEL BACK YARD

Nothing is to be more commended than planting of trees. The elm, maple, horse chestnut, birch, etc., are all good for town and village. This planting is more neglected in the country than in the city, even though there trees grow best. Among the hardy shrubs are the dwarf almond, barberry, deutzia, golden elder, hydrangea, spirea, syringa, snowball, weigelia, and similar beautiful plants which may be brought from the woods and marshes or obtained at low prices from the nurseryman.

There are also numerous ornamental vines like Boston ivy, Virginia creeper, akebia, trumpet flower, clematis, honeysuckle, wistaria, etc., to which may be added the morning-glory, cypress vine, moon-flower, sweet pea, and nasturtium.

Those who have but little wealth should, as a last resort, turn once again to paint."

IT is not the purpose of this pamphlet to discuss the question of the kind of paint to use. This is presented fully in "How to Paint," by the same publisher. All the colors here suggested may be obtained by the use of Lowe Brothers "High Standard" Paint, Interior Enamel, Oil Stain, "Vernicol" Floor and Varnish Stain, and other products. Experience proves that care, taste and the use of "High Standard" Paint will give perfect satisfaction.

The Lowe Brothers Company designs its paint products to meet any reasonable requirement. It will take pleasure in furnishing estimates of amount required for any specific work, or in submitting suggestive combinations for either the interior or exterior coloring. A photograph or description of the house, if sent to the company, will assist in giving good suggestions for painting. It can design paint for almost any purpose, but in order to do so rightly it must know three things:

FIRST—The kind and condition of the surface to which the paint is to be applied.

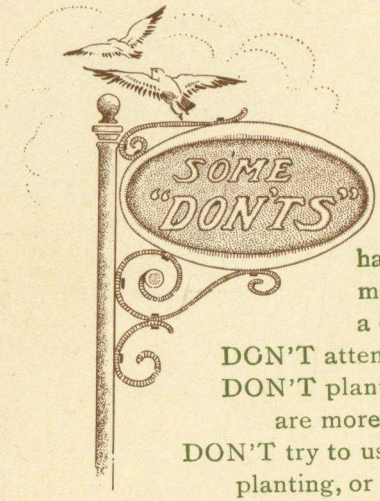
SECOND—The conditions under which it is to be applied.

THIRD—The method of application.

The guaranty of the makers, who have been in the business for thirty years, and have won an enviable reputation for the excellence of their products and the absolute fulfillment of every promise, is, that the "High Standard" paints are made from the best paint materials procurable, without stint of money or effort; that they are mixed and ground in proper proportions and in a most thorough manner; that they are full weight and quantity, and that they will *give the best results* attainable by any paint to the complete satisfaction of the user, when properly applied on a fair surface. A broader guaranty could not be desired.

ON A CITY LOT

COLORS USED—	ANOTHER COMBINATION—
Body, Moss Green	Body, Subdued Green
Trim, White	Trim, Ivory
Sash, Black	Sash, Bottle Green
Roof, Moss Green	Roof, Light Brown



DON'T work at haphazard.

DON'T begin until you have a plan. Spend winter evenings making sketches and talking with a qualified architect or builder.

DON'T attempt too much at the outset.

DON'T plant in plain, straight lines. Curves are more graceful.

DON'T try to use rare and tropical plants in your planting, or those difficult to cultivate, unless you have plenty of leisure and money.

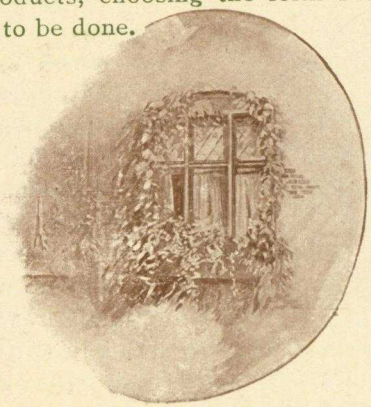
DON'T choose your material, whether wood, brick or paint, because it is cheap, but because it is good. You don't want to repaint or rebuild within a few years.

DON'T use too many or too striking colors. Better use shades of one color.

DON'T decide colors for yourself without consulting some one who is familiar with these combinations. You can not tell the effect by trying a small bit on a post.

DON'T be discouraged. Drought and worms may delay your lawn and vines; the first effects of decoration may not be all you want, but keep at it. One of the pleasures of the attractive home is occasional change and improvement.

DON'T fail to use the Lowe Brothers "High Standard" Paint Products, choosing the form best adapted to the work to be done.



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